

ALBUM 2

IANNIS XENAKIS

Writes conductor Konstantin Simonovitch:

My first meeting with Iannis Xenakis took place in 1960, after performances of the first work that I had conducted on the scores of Webern and Varese with the Paris Instrumental Ensemble for Contemporary Music which I had founded two years before. I was then searching for new compositions through which I could explain the very reason for the existence of my orchestra. The musical thought of Xenakis which manifested itself in very audacious and totally contrived structures, as well as the technical means by which he brought them to life, put me in the presence of a type of music which existed totally . . . His work seemed to me most valuable for its evocation of a certain nobility of spirit, both in the listener as well as the musician. Therefore, a few months after our meeting, we completed the first recording of Analogical A & B, a recording which proved to both of us the necessity of continuing and going further and further; even beyond so-called "reasonable" limits that had, for centuries, been enforced upon us by the conservatories.

Years of collaboration between the composer and the Ensemble musicians followed . . . in May 1965 we finally organized the first Xenakis Festival, a daring but historic evening, and it is with pride that we are today (with some symphonic works as exceptions) the only orchestra in the world having as a repertoire the complete works of Xenakis.

"A new Monteverdi? A new Stravinsky? A new Schoenberg? Perhaps even more because that is all in the past, the present and the future of music as well as thought . . . the method and the work of Iannis Xenakis pose the question again. The worldwide republic of musicians is totally shaken."

— LE NOUVEL ADAM

work was actually realized at the Paris IBM installation (Place Vendôme) in 1962 under the direction of Simonovitch himself.

The composition signifies the initial calculation by the IBM 7090 (utilized by Xenakis for "Atrées (Hommage à Pascal)," "Morisma-Amorisma" and "ST/4" among other works), following a special stochastic (probabilist) program devised by Xenakis. To the composer, the calculation of probabilities in itself is based upon the only theory capable of dealing with great numbers. The program he used here was a derivative of the thesis of "Minimal Rules of Composition" which he had formulated four years earlier for the "Achorripsis for 21 Instruments" (side two, band two). Basically, the program is a complex of stochastic laws by which the composer orders the elec-



Photo by Isabelle Arnstam

tronic brain to define all the sounds one after the other in a previously calculated sequence. First comes the occurrence date, then the tonal class (arco, pizzicato, glissando, etc.), the instrument, the height, the glissando pitch if there is any, the length in time and the dynamic form of the emission of sound. In the title itself, ST stands for stochastic (from the Greek word stochos, meaning aim) and is a term Xenakis frequently applies to his music. (In mathematical terms, stochastic has reference to the contingency of change or the theory of probability first introduced by Jacques Bernoulli in 1713.) 10-1 signifies that this is Xenakis' first work for ten instruments. 080262 equals February 8, 1962, the date when the work was calculated by the 7090. As Xenakis has commented, the IBM 7090 has served his music well by advancing his goal of

SIDE ONE
19:50

***POLLA TA DHINA**
for Children's Chorus
and Orchestra (1962)
(band 1 - 7:35)

Premiered in 1962 at the Stuttgart Festival of Light Music for which it was commissioned, Polla Ta Dhina is dedicated to Hermann Scherchen. Interestingly, the vocal portion of the composition is an extract from Sophocles' "Antigone" titled here, "Hymn to Man."

ENCLOSED: Leaflet with Greek transliteration and English translation.

ST/10=1-080262 for Ten Instruments (1956-1962)
(band 2 - 12:10)

Dedicated to Konstantin Simonovitch and the Paris Instrumental Ensemble for Contemporary Music which performs it here, the

Achorripsis

56-57

Position $P_k = \frac{1^k}{k!} e^{-\lambda}$ $\lambda = 0.60$ $\frac{\text{even}}{\text{case}}$ $\bullet = 1 \text{ Cardin Sample} = 20/100 = 50\% / \text{case} = 32.7 \text{ km/case}$

Qualifications - Instruments (famille)

flute	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21
trp																					
glos.																					
perc																					
picc																					
clar																					
oboe																					

$\leftarrow 15'' \leftarrow$

$P_x = 5e^{-5x} dx$ $\theta(y) = \frac{2}{a} \left(1 - \frac{y}{a}\right) dy$ $f(x) = \frac{2}{a\sqrt{\pi}} e^{-\frac{x^2}{a^2}}$ $\frac{v_i}{a} = \lambda_i$ $P(\lambda) = \theta(\lambda) - \theta(\lambda_i)$ $\theta(\lambda) = \frac{2}{\sqrt{\pi}} \int_0^\lambda e^{-t^2} dt$

Maxwell-Boltzmann

1.2. Gauss-Laplace

Xenakis' score for "Achorripsis" from which cover detail is taken.

creating "... a form of composition which is not the object in itself, but an idea in itself, that is to say, the beginnings of a family of compositions."

PARIS INSTRUMENTAL ENSEMBLE FOR
CONTEMPORARY MUSIC

*CHILDREN'S CHORUS OF NOTRE-DAME
DE PARIS.

(Chorus Master: Abbé Revert)

KONSTANTIN SIMONOVITCH conducting

IANNIS XENAKIS

POLLA TA DHINA

for Children's Chorus and Orchestra (1962)

Text from Sophocles' "Antigone"

polla ta thina kuthen anthropu thinoteron peli;
tuto ke poliū peran pontu khimerio noto
khori, perivrykhiisin
peron yp' ithmasin;
theon te tan ypertatan, Gan
aphthiton, akamatan, apotryete
illomenon apotron etos is etos
ippiō yeni polevon.

kuphonoōn te phylon ornithon amphivalon ayi
ke thiron agrion ethni pontu t' inalian physin
stiresi thiktyoklostis,
periphrathis anir;
krati the mikhanes agravlu
thiros oressivata, lasiavkhena th'
ippon okhmadzete amphī lophon dzygon
urion t' akmita tavron.

ke phthegma ke anemoen phronima ke astynomus
agoras ethithaxato ke thysavlon
pagon ypethria ke thysomvra phevyn veli,
pantoporos; aporos ep' uthen erkhete
to mellon; Aitha monon phevxin uk eraxete;
noson th' amikhanon phygas xympephraste.

sophon ti to mikhanoen tekhnas yper elpith' ekhon
tote men kakon, allot' ep' esthlon erpi. . . .

Wonders are many, but none more wondrous than man;
he crosses the sea in storms
of winter, cutting through
surging waves;
the greatest goddess, Earth,
untainted, unwearied, he wears away,
plowing furrows year after year,
his horses turning the soil.

He traps the light-witted race of birds
and beasts of field and sea
with his knotted nets,
this thoughtful man;
he craftily rules over flocks
born in the mountains, he yokes
the shaggy neck of the horse
and the mighty bull.

Speech and wind-swift thought and commerce
he has taught himself, and how to find
shelter from cold winds and rain,
this inventive creature; he is never
helpless in danger; death only he never escapes,
though he has contrived to avoid sickness.

Wise and clever, with skills beyond imagining,
he creeps now toward evil, now toward good. . . .

(translation by George Sponhaltz)

Iannis XENAKIS (né en 1922)

Face 1

CENDRÉES

Cette œuvre est une commande de la Fondation Calouste Gulbenkian de Lisbonne. Elle est dédiée à Monsieur et Madame José de Azeredo Perdigão

Ed. Salabert, Paris

**CHOEURS DE LA FONDATION
GULBENKIAN DE LISBONNE
ORCHESTRE NATIONAL DE FRANCE
Direction : Michel TABACHNIK**

Face 2

JONCHAIES

pour grand orchestre

Commande de Radio France

pour l'Orchestre National de France

Ed. Salabert, Paris

**ORCHESTRE NATIONAL DE FRANCE
Direction : Michel TABACHNIK**

NOMOS GAMMA *

**pour grand orchestre disséminé dans le public
(Version de concert)**

Ed. Salabert, Paris

**ORCHESTRE PHILHARMONIQUE DE L'O.R.T.F.
Direction : Charles BRUCK**

Prise de son : RADIO FRANCE

Jacques BOISGALLAIS, Guy LEVEL et Raymond BUTTIN;

Jean-Etienne MARIE *

Enregistrement réalisé en décembre 1977, Salle Wagram, Paris,

en collaboration avec la Fondation Gulbenkian de Lisbonne;

enregistrement public au Festival de Royan, en avril 1969 *

Texte français-anglais

© , Editions Costallat 1983

© Editions Costallat 1983

CENDRÉES

C*endrées*, for choir and orchestra, by Iannis Xenakis, was commissioned by the Gulbenkian Foundation, where it was performed for the first time in 1974. The first French performance was in Paris, at the Salle Wagram, on 21 December, 1977. The work is headed by a bucolic epigraph, exceptionally for Xenakis: "Before the autumn, before the summer, before every season, when the sun is like a snow-flake, and when it comes down to meet the earth, all is white and opal; and this at times may be long-lasting. These are no mists, no dews, but cinders." Nonetheless, this is no descriptive work after the manner of Vivaldi or Beethoven, while being perhaps less strictly abstract a canvas than his earlier pieces which were rightly, though vaguely, described as "cosmic" in character. Is this the beginning of Xenakis the landscape-painter? Perhaps, but he still remains difficult to penetrate.

Here is none of that gentleness and silence that the epigraph seemed to promise. After the rising glissandi of the violins and the descending ones of the cellos, are quickly superimposed those of the female voices, bringing movement and humanity to the process; then the male voices proffer, with a vulgar brutality, like rough shouts, apostrophes sung to vowel-sounds; the choirs and instruments mingle in an extraordinary "landscape" of timbres, rhythms, cries, and violent punctuations leading to a superb tumult.

A curious central episode begins with a solo, then a duet on the flutes, with some very fine microtonal sounds, broadening into a concert of all the woodwind, with acid sonorities and rhythms, bringing in the return of the tumultuous chorus.

Various evocative episodes follow one upon the other until the end: astonishing solos, sobs or barking by the two contraltos (one of them a young man), also making use of the very expressive aura of microtonal inflections and accents; light scrapings on the violins over a distant murmur of the horns; sometimes the heavy rain of the strings and further looming walls of fearsome sounds; and finally choruses of breath, whispered like the last whisper of a lonely strand when the sea withdraws (with one last cry), — all this that can scarcely be described, has indeed the relief of an unknown landscape and leaves the impression of a lyricism that is as powerful as it is strange.